



## AMERICAN DESIGNERS set the pace for Spring Modes

By Peggy Powers  
Dance fashion, who for so many years claimed Paris for her residence, has forsaken her birthplace and transformed her whimsies and fancies to our own shores. She was cordially greeted by our American designers, who were on the alert to prove that for artistic conceptions, they rank second to none.

Fashions no longer originate in Paris, and have to be modified to suit the American women, but the American woman today realizes that the modes created expressly for them are characterized by good taste, simplicity, and that the American designer will hereafter rule the world of dress.

The styles, which are inventions of American brains, have been received with such enthusiastic praise that we are sure it will be an incentive for many of our young American people to take up American designing of American fashions as their vocations.

What finer form of patriotism can there be than to produce the world's finest merchandise, and such efforts are surely worthy of support. American women can encourage the designing of American fashions by asking for materials made in America and at least to give them the benefit whenever they are equal to the imported fabrics.

The time spent in selecting the right dress is never wasted, for when decided upon you need give it no further thought. Colors are seldom the same a daylight as under artificial light, so materials should be inspected in the light for which they are intended to be worn.

Some of the colors which you will recognize as of American origin by their names, and which are promised entrance into the fashion world are Palm Beach Sand, Delaware Peach, Arizona Silver, Oregon Green, Tuxedo Brown, Rocky Mountain Blue, Newport Tan, Gettysburg Gray and Piping Rock, a light shade of pure gray.

The different shades of sand, Battle-ship Gray, blue from navy to Dutch various reds, including American Beauty, different rose shades, soft browns and greens, prunella, gold shades and the lighter shades, such as apple green, pink, orange are all shown on the

American color card. Of course black and white are ever favorites.

Inspiration for the winning styles of spring have been taken from the costumes of the Dutch peasants, from the Slavie countries and from Japanese and Chinese effects. The quaint 1820 and 1830 styles will surely be in evidence this season.

The marked new feature in the silhouette is the wide skirt, narrow shoulder, the sleeve fitted to the armhole and the raised waist line, although the normal waistline is still used.

There is great variation in sleeves; they may be long and close fitting, full or puffed short as in the thinner costumes.

The tendency of the new spring styles, I am glad to say, give a youthful air. Suits are tailored, man tailored or demi-tailored, frequently showing the military influence.

Jackets are short and a modification of the Norfolk coat is seen in the new tailor modes.

Eaton jacket effects, as well as boleros, are seen in the fashion parade. Gabardine, serges, poplins, coverts in tan, as well as other colors are among the leaders and favorites. The military effect is often brought out in tassels, ornaments, braids and buttons.

A military suit of gray checked material has a jacket flaring jauntily in the back. The front was buttoned with gold buttons and the buttonholes were bound in red. Two pocket-like patches appeared under the red suede belt. The collar was of red outlined with gold soutache braid. The plaited skirt mounted on a novelty yoke had a turn-back cuff finished in front with buttons and buttonholes.

Suit skirts all are made to give the flare or ripple effect around the ankles. This is accomplished in the form of circular cut skirts, gores skirts, plaited skirts and skirts with circular flounce set on a bit below the knee. Plaited panel effects are also used in suit skirts. Full skirts mean that the skirt must be short. Some escape the ground by the height of six inches and some even shorter. The width vary any way from 2 1/2 to 5 yards.

Silk suits in taffeta and a new silk called broadcloth silk, Gros de Louvre,

Ottomans, taffetas and poplins, as well as failles and Poul de Soie have the endorsement of the American fashion authorities. Tussah silk has been revived for tailor modes.

Silent colors, which means that the colors are unobtrusive, are best liked in the silk suits.

Sport coats are more in demand than ever this season.

The three-quarter length appears quite as frequently as shorter or longer ones. The collar is usually arranged so it can be worn open if desired. There is a pronounced use of belt either at the waistline or defining the normal line, and of course, all the sport coats are made in flare effects.

In blouses the deep armhole effects with the sleeve attached to the lining at the shoulder, or the set-in sleeve, are certain items to be reckoned with. Some sleeves show cap or epaulette effects. The partial military collar stands out at the back of the neck and the sides and is usually of the same material as the blouse.

Collars are also made so they can be worn buttoned up to the neck or con-

verted into sailor collars. Sea sand, putty, cement and maize are used for smart blouses. Pale flesh tints and white are always cool looking.

New sport waists called Oliver Twist models are made of handkerchief linen with collars and cuffs of contrasting colors. Tailored waists have an enchanting softness about them and are usually finely tucked and buttoned up the front in rows of small buttons. A good deal of braiding is noticed on the waists. Machine embroidery in silk floss in the form of chain stitching is used a good deal.

A charming waist with long sleeves and long chemise had a high batiste collar of white with sharp points, a veritable "choker" held in place by a crush collar with old blue velvet.

A military red chiffon waist had small

dall ball-shaped buttons to fasten the collar, sleeves and front of the waist. A gold ribbon passes around the waist and is covered with chiffon. The yoke over the shoulders is outlined with gold cord from which drop little tassels.

### DRESSES

Dresses of one-piece type for day time use have the effect of a skirt and jacket. The bolero idea is just as prominent as the soft waist which has the wide revers in front. Narrow as well as wide braids are used on the one-piece frocks.

A dress of brick red serge was combined with plain taffeta. The skirt was banded with seven bias bands of the taffeta edged with a piping. The full-length set-in sleeves were closely fitting and laced with black silk cord. The skirt had a deep yoke all around. The high stand-up collar was of white satin with a turn-over of the same and was open in the front of the neck, the edges connected with straps of white satin and buttons. Under the arm were rows of silk coring braided, and this continued down the skirt on each side.

A dress of dark blue taffeta had the front and sides very full. This was shirred at the high waistline with a wide beading. The bottom of the skirt had a deep double ruching of the taf-

feta. The neck was cut high in back and low in front. Dark blue chiffon in blue and white stripes forms the top of the bodice and sleeves.

The cotton bolos of the southland have been changed by American designers and American manufacturers into glorious fabrics for summer wear. You can not but feel a thrill of patriotism when you use such beautiful materials "made in America."

Europe formerly reigned supreme, but now every sort of cotton fabric can be procured in exquisitely domestic weave equal to the finest imported piece at much less cost. Voile, organdy, lawn and similar sheer materials will be among the novelties. Cord and lace patterns on sheer grounds are given endorsement.

The vogue for transparencies brings net into strong light. New evening costumes of black net over white taffeta foundations are stunning.

A dress of black net had a short waist with a drapery falling over the girdle at the waist line. The skirt was ruffled all the way up with black net ruffled, cut in deep points and finished with pinked ribbon ruching. The bodice was supported over each shoulder with a hand of two puffs gathered into a cording. A section of lace medallion

insertions were placed horizontally around the bust on a band of green velvet ribbon, which was tied in a bow over the lace in the center front. The full length bell-shaped sleeves flare over the hands and are caught to the wrist with an emerald green velvet bow. At the back there is a cape of black net mounted with a ruffle.

Pink and white net dresses, strange to say, are often trimmed with jet. Lingerie dresses are wonderful examples of handiwork.

A pink organdie dress had a short bolero of blue voile with blue flowers. The short tabs of the bolero were turned back and faced with black velvet. The vest, revers and collar were white lace. The flare and standing collar under the white lace were of the organdie. The skirt had deep pointed ruffles of the plain material edged with the figured. A dress of flowered voile had the skirt formed of a succession of puffs, which gave the effect of flounces. The waist had a Bertha of plain voile edged with ruffles of net.

A distinguishing feature of a ruffled lingerie dress was the crushed grille of pastel green ribbon, very wide, which was wound around the figure spirally, forming mostly the entire bodice and stopping at one side with a large coquettish bow over the skirt.

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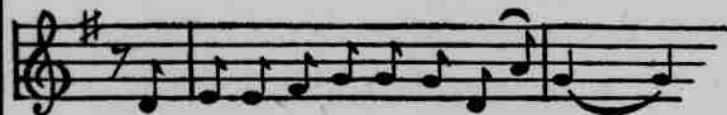


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